

891.

IMPORTANT PAINTINGS  
BY OLD & MODERN  
MASTERS

BY  
CHARLES H. SENEFF



NO. Aa  
ACC. 1895220 WEST 19th ST., NEW YORK  
Tel. Chelsea 8860THIS CLIPPING FROM  
N. Y. AMERICAN

MAR 29 1920

## Hals Portrait Brings \$55,000 at Sale Here

Franz Hals' "Portrait of a Dutch Lady," a canvas 32 by 36 inches, was sold last evening for \$55,000 to the art firm of M. Knoedler and Company at the sale in the Anderson Galleries of masterpieces from the Charles H. Seufft collection.

The sale was the most spectacular of the current art season and attracted hundreds of buyers from this country and Europe. Thirty-five pictures brought \$346,150. The remaining thirty-seven paintings, by old and modern masters, will be sold this evening.

### \$30,000 A PICTURE.

In twenty minutes last night items 21 to 28 of the catalogue sold for \$254,500, an average of more than \$30,000 a picture. Bids were shouted from all corners of the crowded galleries. Dealers outnumbered private buyers.

"The Portrait of a Dutch Lady," which brought the top figure, depicts a gentle-faced housewife in wide ruff and cap, sitting with hands folded placidly. It was painted in 1643.

Velasquez's "Portrait of General Marchese Spinola," painted in the early sixteenth century, brought

\$53,000 from the art firm of Scott & Fowles. It is 25 by 17 inches.

### \$47,500 FOR A HALS.

Hals' "Portrait of a Dutch Burgher" brought \$47,500 from A. C. Barnes. It is a half length of a keen-eyed burgher in a broad-brimmed hat and white linen collar, 32 by 26 inches, painted in 1643.

Scott & Fowles obtained Pieter De Hoogh's "Game of Cards" for \$34,000. This seventeenth century canvas shows a young woman and man playing cards, while a servant waits upon them. It is 27 by 33 inches.

Rembrandt's "Portrait of a Girl," 36 by 26 inches, 1643, was sold to the F. Kleinberger galleries for \$27,000.

Most of the paintings in the collection were purchased by the late Charles H. Seufft, of New York, in the last ten years of the nineteenth century. Since his death in 1911 they have been kept from public view. The recent death of Mrs. Seufft released them for sale.

Following are the catalog numbers, subjects, purchasers and prices obtained for other important pictures sold last evening:

- |  |         |
|--|---------|
| 14—Four medallions illustrating the proverb, by Peter Burghele, the younger, late sixteenth century; M. Knoedler & Co. | \$8,000 |
| 18—Portrait of Cardinal Flecher, Flemish school, sixteenth century, 17 1/2 inches; F. Kleinberger Galleries            | 10,500  |
| 19—Head of one of the three Kings, by Rubens, 39x20 inches; Miss H. Coulman  | 13,000  |
| 22—"The Skaters," by Van Der Neer, late seventeenth century, 24x30 inches; M. Knoedler & Co.                           | 10,000  |
| 23—"The Fish Pond," by Meindert Hobbema, 16 x 24 inches; John Levy Galleries   | 14,000  |
| 28—"St. Michael's Mount and Phantom Ship," by Turner, 25x30 inches; Leo Jeffers  | 14,000  |
- The afternoon session of the sale at the Seufft Library realized \$23,871 for 193 items. This sale will be concluded this afternoon.



220 WEST 19th ST., NEW YORK  
Tel. Chelsea 8860

THIS CLIPPING FROM  
CLEVELAND, O.  
**PLAIN DEALER**

MAR 25 1928

#### A Glimpse of Spain.

Rolf Stoll's "Miraflores Del Talo, Spain," is sincere and charming; and Carl Gaertner's "House on the Beach" has a telling arrangement.

Louise M. Dunn's "Bouquet of Flowers" is in pastel, and the flowers and the vase have the appeal which is the true essence of their kind.

The word "pastel" leads me back to one of the visitors, Preston Dickinson, whose pastel, "Quebec," is a delightful piece of ordered chaos, with the houses clinging to the hills. John Anderson is our Cleveland lover of the same city, as his "Reflected Sunset, Quebec," shows.

Another Cleveland is Morris Grossman, whose "Derby Day" reveals an individuality in selection, and an ease of handling.

Stanley Thomas Clough's "Randall Ore Yard" is one of the successful paintings, as is John Cooze's "An Old Street in Paris," and Arthur F. Wolff's "The Sulphur Piles."

To go back again to the visitors, much as I admire and appreciate Rockwell Kent I'm afraid he admires and appreciates himself much more. At any rate, he seems to have made such a comprehensive study of his own characteristics that he makes you feel, from time to time, that you're meeting him, disguised as himself, at a masquerade. Sometimes when the subject truly gets him, and he's off his guard, he gives us a wonder like his "Donegal," with its big loneliness and beauty. In the group he's now showing at the museum he's just Rockwell Kent, with all his characteristics to the fore.

Allen Tucker looks like a good one with whom to wind up this Sunday's list. His "Lane Beside the Hill," "Red Barn on the Hill," and "The Yellow Trees" are so unassuming that they set the world right again.

But their appeal is one which reaches you in the end, and you never know quite why.

Besides the galleries and private collectors mentioned in this column last Sunday, as lending pictures for the present exhibition, are the following whose loans have helped greatly: De Hauke & Co., Miss Helen Goodwin, Mrs. Flora G. Munger, the Daniel Galleries, Thomas H. Cooper of the Cleveland School of Art, Marie Sterner, the Valentine Gallery, Doll & Richards, A. Simson, the Cage Gallery, M. Knoedler & Co., E. Weyhe, Edward J. Holmes, a number of the artists themselves, and several anonymous friends.



220 WEST 19th ST., NEW YORK  
Tel. Chelsea 8860

THIS CLIPPING FROM  
NEW YORK  
**EVENING WORLD**

MAR 29 1928

## TWO PORTRAITS BY HALS BRING \$102,500 AT SALE

Velasquez Canvas Fetches  
\$58,000, With Total  
Receipts \$346,150

Two masterpieces by Frans Hals brought the top and third high prices in a sale last night of the paintings collected by the late Charles H. Seuff, held at the Anderson Galleries. Hals' "Portrait of a Dutch Lady" brought \$55,000 from M. Knoedler & Co. His "Portrait of a Dutch Boy" drew \$47,500 in a bid from A. C. Barnes.

The highest price was recorded in the sale of the "Portrait of General Marchese Spinola," by Velasquez, to Scott & Fowles Company for \$58,000. A total of \$346,150 was realized. The sale will continue to-day.

Rembrandt's "Portrait of a Girl (Hendrickje Stoffels)" was bought for \$37,000 by the S. Kleinberg Galleries. "A Game of Cards," by Pieter De Hooch, was bought for \$34,000 by the Scott & Fowles Company. Rubens' "Head of One of the Three Kings" brought \$13,000 from Miss H. Counihan. The John Levy Galleries paid \$14,000 for "The Fish Pond," by Meindert Hobbema. Lee Jeffreys paid \$14,000 for "St. Michael's Mount and Phantom Ship," by Turner.

Four medallions illustrating proverbs, done by Pieter Breughel the younger, were purchased by the Knoedler Co. for \$9,000. The "Portrait of Cardinal Fischer," by an unknown artist of the Flemish School, was sold to the Klein-

berger Galleries for \$10,500. Frank Storrs paid \$6,200 for Gerard Dou's "Self-Portrait in His Studio." For \$4,500 F. G. Loomis bought another of the Rubens's series of "Head of One of the Three Kings." Bernardino Luini's "Madonna" was bought for \$5,000 by P. F. Schwab. "Harvest Festival," by Adolphe Monticelli, went to Robert C. Voss for \$4,200.

During the afternoon 198 volumes of the Seuff library brought \$23,826. The highest price was \$4,250, paid by Dr. A. S. Rosenbach for the first issue of "The Humorist," in original boards and uncut, with Cruikshank colored plates. He also bought "The Wit's Magazine and the Attila Miscellany," with Cruikshank and Rowlandson colored plates, for \$2,600 and other volumes.

Charles Sessler bought a set of 1813 Cruikshank plates for \$625 and a first edition of Ireland's "Life of Napoleon" for \$800.

## 32 SLOAN PICTURES SOLD TO ONE MAN

Collector Pays \$41,000 for Them; Hailed as New Patron

Sale of thirty-two paintings by John Sloan to a single collector for \$41,000 was announced yesterday by the Kraushaar Galleries as an event heralding the arrival of a Lorenzo the Magnificent as patron of the younger school in American art.

Mr. Sloan is a painter of city scenes, notably of Greenwich Village subjects. He became President of the Society of Independent Artists at its organization twelve years ago and has since continued as such. In that capacity he has led the extreme modernists, although not himself of that school. His own work has been bought by the Metropolitan and other museums throughout the country. The present sale disposes of canvases in his studio ranging back through several years.

Mr. Kraushaar, who negotiated the sale, hopes it will encourage the collection of worthy contemporary American art by other buyers.

March 28-29-1928





220 WEST 19th ST., NEW YORK  
Tel. Chelsea 8860

THIS CLIPPING FROM  
**NEW YORK TIMES**

MAR 29 1926

## 35 PAINTINGS BRING \$346,150 AT AUCTION

Sale of C. H. Senff Collection  
Draws Capacity Throng to  
Galleries Here.

**\$55,000 FOR A FRANZ HALS**

Top Price Is Paid for Portrait of a  
Dutch Lady—A Velasquez  
Bought for \$53,000.

Thirty-five paintings from the collection of the late Charles H. Senff of New York and Syosset, L. I., a director of the American Sugar Refining Company, brought \$346,150 last night at auction at the Anderson Galleries.

The collection of Mr. Senff, bought, for the most part, between 1889 and 1899, is regarded as one of the finest ever to come up for auction in this country. Mr. Senff died in 1911. The paintings were released for sale because of the death of Mrs. Senff last Fall.

Because of the limited capacity of the auction room and the widespread interest in the sale, admittance last night was by card. The room was crowded with dealers and collectors. Most of the paintings went to dealers, who, in some cases, were acting for clients.

A portrait of a "Dutch Lady" by Franz Hals brought the night's highest price, going to M. Knoedler & Co. for \$55,000. It is a canvas 32½ by 26 inches, dated 1643. It is a half-length portrait of a middle-aged woman, wearing a characteristic Dutch bonnet, car-wheel ruff and dark gown with a brown fur boa. She holds gloves in her clasped hands.

A second portrait by Hals nearly equaled the first in price. This painting, of the same size and same date, depicting a "Dutch Burgher," was obtained by A. C. Barnes of the Barnes Foundation for \$47,500. The subject of this half-length portrait, seated three-quarters to the right, with eyes directed toward the spectator, is attired in a black doublet and silk-lined cape, a broad-brimmed black hat and wide flat linen collar. In his right hand is an open gold watch with dangling chain. Mr. Senff is understood to have chased the two pictures for



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**NEW YORK WORLD**

MAR 29 1926

## 2 HALS CANVASES REALIZE \$102,000

Velasquez Portrait Fetches  
\$53,000 at Senff Sale at  
Anderson Galleries

**\$37,000 FOR A REMBRANDT**

Library of 198 Volumes Goes  
for \$23,826

Two masterpieces by Frans Hals brought the top and third high prices in a sale last night of the paintings collected by the late Charles H. Senff, held at the Anderson Galleries. Hals' "Portrait of a Dutch Lady" brought \$55,000 from M. Knoedler & Co. His "Portrait of a Dutch Burgher" drew \$47,500 in a bid from A. C. Barnes. Second highest price was recorded in the sale of the "Portrait of General Marchese Spinola" by Velasquez, to Scott & Fowles Company for \$58,000. A total of \$346,150 was realized. The sale will continue to-day.

Rembrandt's "Portrait of a Girl (Hendrickje Stoffels)" was bought for \$37,000 by the S. Kleinberg Galleries. "A Game of Cards," by Pieter De Hoogh, was bought for \$34,000 by the Scott & Fowles Company. Rubens's "Head of One of the Three Kings" brought \$13,000 from Miss H. Counihan. The John Levy Galleries paid \$14,000 for "The Fish Pond," by Meindert Hobbema. Lee Jeffreys paid \$14,000 for "St. Michael's Mount and Phantom Ship" by Turner.

Four medallions illustrating proverbs, done by Pieter Breughel the younger, were purchased by the Knoedler Co. for \$8,000. The "Portrait of Cardinal Fischer," by an unknown artist of the Flemish School, was sold to the Kleinberg Galleries for \$10,500. Frank V. Starrs paid \$6,200 for Gerard Dou's "Self-Portrait in His Studio." For \$4,500 F. G. Loomis bought another of the Rubens's series of "Head of One of the Three Kings." Bernardino Luini's "Madonna" was bought for \$3,000 by F. E. Schwarz. "Harvest Festival" by Adolphe Monticelli, went to Robert C. Vose for \$4,200.



\$53,000 for a Velasquez.

A portrait by Velasquez of General Marchese Spinola was obtained by Scott & Fowles for \$53,000, the night's second highest price. It is nearly half-length, 25½ by 17½ inches, and portrays a Spanish aristocrat with head and shoulders three-quarters to the left and eyes directed toward the spectator. He is dressed in a black doublet with a spreading white collar. Mr. Senff is understood to have paid \$6,000 for it in 1892.

A portrait by Rembrandt of a girl, possibly Hendrickje Stoffels, was bought for \$37,000 by the F. Kleinberger Galleries, Inc. The dark-eyed young woman, facing the spectator, wears a quaint headdress and wine colored gown. The light is strongly concentrated on the frank, open face, leaving in shadow her brown cape and bodice.

A work by another Dutchman, Pieter De Hoogh, was bought by Scott & Fowles for \$34,000. The 27 by 23-inch canvas, called "A Game of Cards," depicts a young woman seated at a table facing the spectator. Sunlight falls through a casement, illuminating the wall behind her. A young cavalier, her opponent, sits with his back to the spectator, while a woman servant stands by the table decanting a glass of wine. The purchase price of this painting in 1895 was understood to be \$25,000.

Turner's "St. Michael's Mount and the Phantom Ship" was bought by Lee Jeffreys for \$14,000. This canvas, 25 by 30 inches, shows a heavy sea washing on a beach, with sailing vessels scurrying before the wind.

Two heads by Rubens, of related subjects, brought dissimilar prices. For the head of one of "The Wise Men," "Le Mage Grec," Miss H. Counihan, agent, paid \$13,000, while the second, "Le Mage Assyrien," went to F. G. Loomis for \$4,500. Both are on canvas, 26 by 20 inches. The former depicts a massive head with wavy, silver-gray hair and beard, while the subject of the latter is younger and has dark hair and beard.

#### Other Paintings Sold.

Among the other paintings were Hobbema's "The Fish Pond," bought by the John Levy Galleries for \$14,000; a "Portrait of Cardinal Fischer" by a painter of the Flemish School, bought by the F. Kleinberger Galleries, Inc., for \$10,500; "The Skaters," by Aert van der Neer, bought by M. Knoedler & Co. for \$10,000; four medallions illustrating proverbs by Pieter Breughel the younger, also bought by M. Knoedler & Co. for \$8,000; a portrait of a man by Jan A. van Ravesteyn, bought by Frank V. Storrs for \$2,500.

Other paintings were a "Madonna and Child" by Bernardino Luini bought by K. F. Schwab for \$5,000; a self portrait of Gerard Dou in his studio, bought by Frank V. Storrs for \$6,250; a "Classical Landscape" by Claude Lorrain, obtained by B. K. Du Bois, for \$2,600; a "Dutch River Scene" by E. and A. Milch, Inc., for \$2,500; "The Interrupted Concert" by Adriaen Van Ostade, obtained by B. K. Du Bois for \$3,500, and Willem Van Mieris's "The Poultry Dealer," which was bought by K. E. Schwab for \$2,300. Two paintings by Adolphe Monticelli, "The Harvest Festival" and "An Adamless Eden," were bought by Robert C. Vose and C. W. Kraushaar respectively for \$4,200 and \$3,000.

Among those who attended the auction were Governor Alvan T. Fuller of Massachusetts, Mrs. John D. Rockefeller Jr., Mrs. C. B. Alexander, Beekman Winthrop, Harrington Mann, Sir Joseph Duveen, Mr. and Mrs. Bronson Winthrop and Mr. and Mrs. Simon Guggenheim. The sale will be concluded tonight.

During the afternoon 196 volumes of the Senff library brought \$23,826. The highest price was \$4,250, paid by Dr. A. S. Rosenbach for the first issue of "The Humorist," in original boards and uncut, with Cruikshank colored plates. He also bought "The Wit's Magazine and the Attic Miscellany," with Cruikshank and Rowlandson colored plates, for \$2,900 and other volumes.

Charles Sessler bought a set of 1813 Cruikshank plates for \$625 and a first edition of Ireland's "Life of Napoleon" for \$600.

#### \$31,609 for 541 Objects at Edith Kingdon Gould Sale

H. Russell, agent, paid \$520 for a Chinchilla coat and muff at yesterday's sale of the effects of the late Mrs. Edith Kingdon Gould, in the American Art Galleries. Leo Elwyn paid \$500 for six seventeenth century Spanish carved walnut chairs. J. Jones got a Louis XV. iron console table for \$700 and a carved and gilded French eighteenth century console table for \$400. H. Kunz bought a green and gold lacquer bedroom suite for \$400. At two sessions so far the sale has brought \$31,609 for 541 objects.













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IMPORTANT PAINTINGS  
BY OLD & MODERN  
MASTERS

COLLECTED BY THE LATE

CHARLES H. SENFF





220 WEST 19th ST., NEW YORK  
Tel. Chelsea 8860

THIS CLIPPING FROM  
BROOKLYN, N. Y.  
**TIMES**

In the Anderson Galleries at 59th st. and Park ave., Manhattan, the public will be able to see until next Wednesday the most comprehensive collection of paintings by old and modern masters that has been gathered under a single roof in this city for many years. They are to be sold by auction at unreserved public sale Wednesday and Thursday evenings at 8:15.

Those who will seek to estimate the value of these paintings with crude monetary calculations, and there will be many, might place their collective worth at many millions. But their intrinsic, artistic value will perhaps have to remain incalculable. For there are represented in this collection belonging to the estate of the late Charles H. Senff, of New York City and Long Island, the greatest names in the history of art and culture. These great names are in turn represented by some of their most important and characteristic paintings.

It is sufficient to list a number of the paintings of all times whose works are hung to indicate the importance of the collection.

Paintings by Corot, Daubigny, De Hoogh, Delacroix, Dupre, Hals, Henner, Hobbema, Manue, Millet, Montecelli, Rembrandt, Rubens, Turner and Valesquex and others of almost equal rank were bought by the late Mr. Senff from 1889 to 1899.

It is evident from a viewing of the exhibition to understand why G. Frank Muller wrote: "Mr. Senff had the good taste and good fortune to select pictures of the right size and scale, and avoided the large canvases which satisfied many of his fellow collectors. Furthermore, he bought nearly all of his paintings from the great picture dealer, M. Knoedler and Co., and Durand-Ruel, and as a result he was a frequent and welcome visitor."

The collection has never before been placed on public view. The pre-auction sale exhibition will be perhaps the last time that many of the paintings will be available to general exhibitions.

\* \* \*

ON PUBLIC EXHIBITION FROM SATURDAY, MARCH TWENTY-FOURTH  
[WEEKDAYS 9-6 P.M.—SUNDAY 2-5 P.M.]

IMPORTANT PAINTINGS  
BY OLD & MODERN  
MASTERS

COLLECTED BY THE LATE  
CHARLES H. SENFF

NEW YORK CITY AND SYOSSET, LONG ISLAND

SOLD BY ORDER OF  
THE ADMINISTRATORS OF HIS ESTATE

TO BE SOLD BY AUCTION  
AT UNRESERVED PUBLIC SALE  
WEDNESDAY & THURSDAY EVENINGS  
MARCH TWENTY-EIGHTH & TWENTY-NINTH  
AT EIGHT FIFTEEN

THE ANDERSON GALLERIES

MITCHELL KENNERLEY [PRESIDENT]  
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

1928



## CONDITIONS OF SALE

ALL BIDS TO BE PER LOT AS NUMBERED IN THE CATALOGUE.

The highest bidder to be the buyer. In all cases of disputed bids the decision of the Auctioneer shall be final.

Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased shall be resold immediately.

Purchases to be removed at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible for any loss or damage whatever, but the lot or lots will be left at the sole risk of the purchaser, and subject to storage charges.

All lots will be placed on public exhibition before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE.

If accounts are not paid and purchases removed within twenty-four hours of the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, any sum deposited as part payment shall be forfeited, and The Anderson Galleries, Incorporated, reserves the right to resell the lot or lots by either private or public sale, without further notice, and if any deficiency arises from such resale it shall be made good by the defaulter, together with all expenses incurred. This condition shall be without prejudice to the right of this Company to enforce the sale contract and collect the amount due without such resale, at its own option.

The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries makes no charge for executing orders for its customers and uses all bids competitively, buying at the lowest price permitted by other bids.

*A Priced Copy of this Catalogue may be obtained for Two Dollars  
for each Session of the Sale*

THE ANDERSON GALLERIES, INCORPORATED  
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON

The late Charles H. Senff bought nearly all the paintings in his Collection which are included in the present catalogue during the years from 1889-1899. Mr. Senff had the good taste and good fortune to select pictures of the right size and scale, and avoided the large canvases which satisfied many of his fellow collectors. Furthermore he bought nearly all his paintings from the great picture dealers, M. Knoedler & Company and Durand-Ruel, at whose galleries he was a frequent and welcome visitor.

It is a long while since collectors have had the opportunity of buying at public auction such desirable examples of famous painters whose authenticity and pedigree are beyond question, and such an opportunity can only occur again at infrequent and lengthening intervals.

Mr. Senff was well-known to his own generation of collectors, but since his death in 1911 only the personal friends of Mrs. Senff have had an opportunity of seeing the Collection. It is now released for sale on account of the recent death of Mrs. Senff.

G. FRANK MULLER





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FIRST SESSION

〔NUMBERS 1-35〕

WEDNESDAY EVENING  
MARCH TWENTY-EIGHTH  
AT EIGHT-FIFTEEN





DUTCH RIVER  
BY FREDERICK J. DU CHATTEL

[ 1 ]

9107

FREDERICK J. DU CHATTEL

DUTCH, 1856

[1]

DUTCH RIVER

Punts are seen on a stream with green banks. At the right an avenue of trees, and in the distance a windmill. Birds about. Pale pink and creamy sky.

*Signed below at the right*

*Water color. Height, 14½ inches; width, 21½ inches*

*From M. Knoedler & Co., 1889*

[SEE ILLUSTRATION]



JOHANNES BOSBOOM

DUTCH, 1817-1891

[[2]]

CHURCH INTERIOR

High-vaulted side aisle, with the main nave in the distance.  
Several figures about.

*Signed below at the left*

*Water color. Height, 12 inches; width, 9 inches*

*Inscribed "S. Joriste", below at the right*

*From Boussod, Valadon & Co., 1894*

[[SEE ILLUSTRATION]]



CHURCH INTERIOR  
BY JOHANNES BOSBOOM

JOHANNES BOSBOOM

DUTCH, 1817-1891

[3]

THE CATHEDRAL AT BRED A

A canal and figures make a picturesque foreground, while beyond the opposite bank the stately edifice flanked by trees rises in attractive design over a simple sky.

*Signed below at the left*

*Drawing. Height, 15 inches; width, 22 inches*

*From Boussod, Valadon & Co., 1892*

[SEE ILLUSTRATION]



THE CATHEDRAL AT BRED A  
BY JOHANNES BOSBOOM



MARTIN RICO

SPANISH, 1850-1908

[4]

VENETIAN SCENE

Delightful palaces at the left, facing a broad canal dotted with gondolas and small pleasure yachts. At the right distance is a park, and a bell tower looms up over a blue sky with cirro-cumulus clouds.

*Signed below at the right*

*Water color. Height, 14 inches; width, 21 inches*

*From M. Knoedler & Co., 1889*

[SEE ILLUSTRATION]



VENETIAN SCENE  
BY MARTIN RICO

JOSEF ISRAELS

DUTCH, 1824-1911

[5]

THE SMOKER

In a humble interior a peasant in homely garb is seated at a fireplace, lighting his pipe from an ember held by a pair of tongs.

*Signed below at the left*

*Water color. Height, 14 inches; width, 8 inches*

*From M. Knoedler & Co., 1889*

[SEE ILLUSTRATION]



THE SMOKER  
BY JOSEF ISRAELS



JOSEF ISRAELS

DUTCH, 1824-1911

[6]

WOMAN SEWING

Seated facing the right, at her sewing. The interior is effectively lighted by a window through which a church and a bit of sky are glimpsed.

*Signed faintly, below at the left*

*Cradled panel. Height, 10½ inches; width, 7½ inches*

*From M. Knoedler & Co., 1894*

[[SEE ILLUSTRATION]]



WOMAN SEWING  
BY JOSEF ISRAELS

ANTON MAUVE

DUTCH, 1838-1888

[7]

THE END OF THE TREE

A team of horses is drawing a two-wheeled drag to which a section of a felled tree is attached. The woodman is at the right, near a green slope. Gray distance, with a pale sky.

*Signed at the right, below the centre*

*Water color. Height, 19 inches; width, 13½ inches*

~~*From M. Knoedler & Co., 1889*~~

[SEE ILLUSTRATION]



THE END OF THE TREE  
BY ANTON MAUVE

ANTON MAUVE

DUTCH, 1838-1888

[[8]]

ENTERING THE SHED

The last of the flock are entering the wide door of a low, thatched stable. The shepherd stands by to see that none is left behind. Green expanse and a fence at the left. Gray sky, with creamy cloud effect.

*Signed below at the right*

*Canvas. Height, 24½ inches; width, 21 inches*

*From M. Knoedler & Co., 1889*

[[SEE ILLUSTRATION]]





ENTERING THE SHED  
BY ANTON MAUVE

PAUL JEAN CLAYS

BELGIAN, 1819-1900

[9]

A DUTCH LUGGER

A vessel with colorful sails, to the fore of a calm bay. From its side a rowboat is pulling off. At the right distance a group of sailing craft is anchored, and a buoy balances the composition below. Blue and gray sky, with silvery clouds.

*Signed below at the right*

*Cradled panel. Height, 21 1/2 inches; width, 18 1/2 inches*

*From William Schaus, 1891*

[SEE ILLUSTRATION]



A DUTCH LUGGER  
BY PAUL JEAN CLAYS

JACOB MARIS

DUTCH, 1838-1899

[10]

DUTCH RIVER SCENE

Various craft are plying a choppy stream. A town and wind-mill are silhouetted in the distance against a blue sky with creamy and gray cloud effects.

*Signed below at the right*

*Canvas. Height, 13 inches; width, 21 inches*

*From Boussod, Valadon & Co., 1894*

X

[SEE ILLUSTRATION]



DUTCH RIVER SCENE  
BY JACOB MARIS



5100  
BERNARDINO LUINI

MILANESE, 1475-1532

[11]

THE MADONNA AND CHILD

The Virgin is seen at half-length, attired in a red garment with a black and brown cape. She is looking tenderly at the Christ Child, who rests on a parapet as he holds up his right hand and points with the index finger toward the right. Dark background.

*Cradled panel. Height, 15 inches; width, 11 inches*

*This painting came directly to the late owner from the Collection of Her Imperial Highness the Grand Duchess Marie, daughter of the Emperor Nicholas I. After her decease the picture passed by inheritance to the Dukes Nicholas and George of Leuchtenberg, from whom it was acquired by Messrs. Durand-Ruel. A photostat of a letter from F. Mussarde, officially stamped on the stationery of the Cabinet of their Most Serene Highnesses the Dukes Nicholas and George of Leuchtenberg, addressed to Messrs. Durand-Ruel, accompanies this picture*

*From Durand-Ruel, 1890*

X  
[SEE ILLUSTRATION]



THE MADONNA AND CHILD  
BY BERNARDINO LUINI

JAN VAN DER MEER

DUTCH, 1628-1691

[[12]]

THE BLEACHING GROUNDS

A group of red-tiled cottages against a mass of foliage, flanking a broad green meadow upon which long sheets of linen are laid out to whiten in the sunlight. In the foreground is a stream, where women are washing. Distant perspective at the left, with a lake and glimpses of a town at the horizon. Gray sky, with creamy cloud effects and touches of blue.

*Signed below at the right*

*Canvas. Height, 20 $\frac{3}{4}$  inches; width, 28 inches*

*From Durand-Ruel, 1892*

[[SEE ILLUSTRATION]]



THE BLEACHING GROUNDS  
BY JAN VAN DER MEER

JAN A. VAN RAVESTEYN

DUTCH, 1572-1657

[13]

PORTRAIT OF A MAN

Half-length, head and shoulders three-quarters to the left. Wavy brown hair, moustache and goatee. Attired in black doublet with a wide gray linen collar edged with white lace. His right hand is placed across his chest. Dark background.

*Cradled panel. Height, 14 inches; width, 11 inches*

*Collection A. Hulot, 1896, No. 17*

*From Durand-Ruel, 1892*

#6 P-B Sale Nov. 3, 1954

[SEE ILLUSTRATION]



PORTRAIT OF A MAN  
BY JAN A. VAN RAVESTEYN



PIETER BREUGHEL THE YOUNGER

FLEMISH, 1564-1637

[14]

FOUR MEDALLIONS  
ILLUSTRATING PROVERBS

A woman emptying the contents of a basket into a well, at the bottom of which the head of a cow appears. Village background.

A man in red smock tending geese. Village background.

A peasant in a field points to a boy climbing a tree in distant view.

A winter scene in a village. A woman is carrying a basin, and a hot ember with a pair of tongs.

*Three are signed below*

*Canvas. Size of each, 7 inches in diameter. All are in one frame, 27 inches square, outside measurement*

*Collection M. Rothan, Ambassador of Napoleon III to Germany*

*Engraved for the Rothan Catalogue, No. 15*

*From Durand-Ruel, 1892*

[SEE ILLUSTRATION]



FOUR MEDALLIONS, ILLUSTRATING PROVERBS  
BY PIETER BREUGHEL THE YOUNGER

WILLEM VAN MIERIS

DUTCH, 1662-1747

[15]

THE POULTRY DEALER

A good-natured individual in quaint garb stands at an arched window. He is pointing toward a brace of pigeons. A young woman stands nearby. A rabbit, fowl, and a basket of eggs displayed on the sill. Below this a frieze of cupids and a goat partly hidden by a fine oriental rug attract attention.

*Signed above at the right*

*Panel. Height, 18½ inches; width, 14½ inches*

*Supplement to Smith's Catalogue Raisonné, Edition 1842, page 74, No. 70*

*From Durand-Ruel, 1892*

[SEE ILLUSTRATION]



THE POULTRY DEALER  
BY WILLEM VAN MIERIS

6250 /  
GERARD DOU

DUTCH, 1613-1675

[16]

SELF PORTRAIT IN HIS STUDIO

Seated at his easel, upon which a picture of "The Good Samaritan" is in progress. In a roomy studio with charming arrangement of still life objects, the minute portrayal of which this "Little Rembrandt", as his contemporaries called him, was so fond.

Cradled panel. Height,  $17\frac{1}{2}$  inches; width, 20 inches

From Durand-Ruel, 1894

X #43 - P-B. Nov. 3, 1954

[SEE ILLUSTRATION]



SELF PORTRAIT IN HIS STUDIO  
BY GERARD DOU



2550  
ADRIAEN VAN OSTADE

DUTCH, 1610-1685

[[17]] THE INTERRUPTED CONCERT

Three figures seated about a table in a tavern. A woman at the left holds an account-sheet, which appears to be questioned by a young man at the right who holds a flute in his hand. The old tavern-keeper remarks that the large tankard has been emptied.

*Signed and dated 1670 at the left*

*Cradled panel. Height, 11 inches; width, 9 inches*

*Supplement to Smith's Catalogue Raisonné, Edition 1842, page 9, No. 112*

*Collection Van Loon, Amsterdam*

*Collection MacMurdo, London*

*From Durand-Ruel, 1892*

X

[[SEE ILLUSTRATION]]



THE INTERRUPTED CONCERT  
BY ADRIAEN VAN OSTADE

FLEMISH SCHOOL

16TH CENTURY

[18] PORTRAIT OF CARDINAL FISCHER

Half-length, head and shoulders slightly to the right, eyes directed toward the spectator. Attired in a flat pancake hat with a glimpse of a red skull cap underneath; fur-lined coat over wine-colored doublet, and an undergarment of fine linen showing at the wrists. The hands are folded, and a signet ring is seen on the right index finger. Complementary background.

*Cradled panel. Height, 17½ inches; width, 13½ inches*

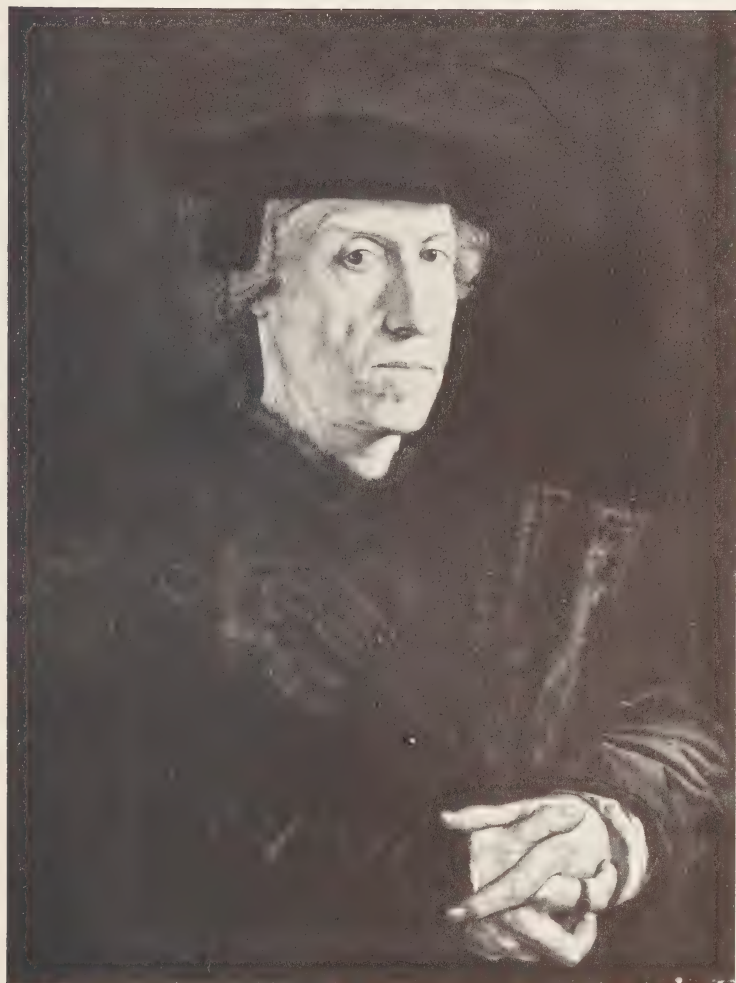
*There is a strong affinity with the works of Christofer Amberger (German, 1490-1563), especially in the finely modelled hands and the eyes, although this portrait has been attributed to Holbein the Younger, with whose works it has less in common. Mabuse or Joost van Cleef also come to mind as the probable author, and the oak panel emphasizes one of these attributions.*

*Exposition des Alsaciens-Lorrains, 1874, No. 849.*

*Collection Tabourier, June, 1898, No. 167*

*From Durand-Ruel, 1899*

[SEE ILLUSTRATION]



PORTRAIT OF CARDINAL FISCHER  
FLEMISH SCHOOL, SIXTEENTH CENTURY

PETER PAUL RUBENS

FLEMISH, 1577-1640

[19] HEAD OF ONE OF THE THREE KINGS  
(LE MAGE GREC)

Massive, leonine head, with full, wavy silver-gray hair and beard. His gaze is directed downward, as he holds a shell-like receptacle containing gold coins. He is attired in a brocaded doublet with heavy fur collar. Dark background.

*Canvas. Height, 26 inches; width, 20 inches*

*Engraved by Waltner for the J. W. Wilson Catalogue*

*Collection Compté de Beaufort*

*Collection J. W. Wilson, No. 27*

*Collection MacMurdo, London*

*Collection Boesch, Vienna*

*From Durand-Ruel, 1892*

[SEE ILLUSTRATION]



HEAD OF ONE OF THE THREE KINGS (LE MAGE GREC)  
BY PETER PAUL RUBENS

PETER PAUL RUBENS

FLEMISH, 1577-1640

[20] HEAD OF ONE OF THE THREE KINGS  
(LE MAGE ASSYRIEN)

Bust, facing left. An imposing countenance, with powerfully modelled features, full dark brown hair and wavy beard. Attired in a red cloak with a fur collar. He holds a golden casket of jewels. Dark background.

Canvas. Height, 26 inches; width, 20 inches

Engraved by Waltner for the J. W. Wilson Catalogue

Collection Compté de Beaufort

Collection J. W. Wilson, No. 98

Collection Boesch, Vienna

From Durand-Ruel, 1892

[SEE ILLUSTRATION]





HEAD OF ONE OF THE THREE KINGS (LE MAGE ASSYRIEN)  
BY PETER PAUL RUBENS

PIETER DE HOOGH

DUTCH, 1632-1681

[21]

A GAME OF CARDS

210.34.000  
A young woman sits at a table, facing the spectator and showing her hand. The sunlight, entering a casement window, plays on the wall and lights up her mobile countenance. A young cavalier, her opponent, sits with his back toward the spectator and decides upon his next play. A servant, standing, is decanting a glass of wine, and a dog loiters in the foreground. At the right foreground a screen and garment give weight to the fine perspective and chiaroscuro effect so amazingly depicted.

Signed with initials just above the baseboard on the wall

Canvass. Height, 27 inches; width, 23 inches

Collection Baron de Beurnouville

Collection George of Epernay

Collection Boesch, Vienna

From Durand-Ruel, 1896

[SEE ILLUSTRATION]



A GAME OF CARDS  
BY PIETER DE HOOCH

10.000  
AERT VAN DER NEER

DUTCH, 1604-1677

[22]

THE SKATERS

A frozen lake, upon which gentry and peasants alike are skating or moving about. In the foreground a cottage, with bare trees and logs. A village in the distance, with church and mill. Wintry sky of gray and buff cloud, with touches of silver and blue. A delightful and important example by the master.

*Signed with monogram on the guard rail below at the right*

*Cradled panel. Height, 24 inches; width, 32 $\frac{3}{4}$  inches*

*Collection de Marsy*

*From Durand-Ruel, 1892*

[SEE ILLUSTRATION]



THE SKATERS  
BY AERT VAN DER NEER

MEINDERT HOBBERMA

DUTCH, 1638-1709

[23]

THE FISH POND

With tiled and thatch-roofed houses on the opposite bank. Surrounded by a path and guard rails and fringed with trees at the back and on the right. A man in the foreground is seen fishing with a rod. A boy looks on, while on the right a leisurely burgher in vermilion coat is strolling, accompanied by his dog. A man and woman have met on the bridge at the middle distance, beside which on the bank a woman is drawing water. Gray sky, with silvery cloud effects.

*Signed below at the right*

*Cradled panel. Height, 15½ inches; width, 24 inches*

*Collection A. Hulot, 1896, No. 19*

*From Durand-Ruel, 1897*

[SEE ILLUSTRATION]



THE FISH POND  
BY MEINDERT HOBBEEMA



2A 3721  
D 5912

DIEGO DE SILVA Y VELASQUEZ

SPANISH, 1599-1660

[24]

PORTRAIT OF  
GENERAL MARCHESE SPINOLA

Nearly half-length. Head and shoulders three-quarters to the left, eyes directed toward the spectator. Attired in black doublet and a spreading white linen collar. Warm complementary background.

Canvas. Height, 25½ inches; width, 17½ inches

Seen by Dr. von Bode and by de Beruete, by whom authorship was confirmed  
Illustrated, *Klassiker der Kunst*, page 175, "Velasquez", by von Loga

Illustrated in "Velasquez", by Dr. August L. Mayer, page 159

From the Warneck Sale

~~From Durand-Ruel, 1892~~

[SEE ILLUSTRATION]

Important Paintings by Old and Modern Masters collected  
by the late CHARLES H. SENFF, sold at the Anderson Galleries,

March 28-29, 1928.

No.	Price	Buyer	No.	Price	Buyer
1.	\$ 200.	H.A. Johnston	40.	\$ 350.	H. Counihan, agt.
2.	450.	Kraushaar	41.	1,700.	W. H. Albers
3.	650.	"	42.	2,600.	Dr. Muller, agt.
4.	400.	Mrs. Chas. B. Alexander	43.	3,300.	H. Counihan, agt.
5.	600.	J. Bleihtrear	44.	4,500.	"
6.	850.	Claire F. Cahill	45.	4,200.	Frank V. Storrs
7.	1,000.	Mrs. Louise Senff Cameron	46.	2,300.	James Elverson, Jr.
8.	1,200.	M. Knoedler & Co.	47.	2,000.	H. Counihan, agt.
9.	650.	Paul Pfleiger	48.	2,750.	Curtis Wales
10.	2,500.	Milch	49.	7,600.	Charles Neare
11.	5,000.	Mrs. Louise Senff Cameron	50.	4,000.	Kraushaar
12.	1,250.	R. Ederheimer	51.	800.	E. G. Metcalf
13.	2,500.	Frank V. Storrs	52.	1,000.	Clapp
14.	3,000.	M. Knoedler & Co.	53.	1,800.	Dr. Karl Lilienfeld
15.	2,300.	Mrs. Louise Senff Cameron	54.	8,000.	Lee Jeffreys
16.	6,300.	Frank V. Storrs	55.	6,250.	Durand-Ruel
17.	3,500.	Mrs. Louise Senff Cameron	56.	6,000.	E. Appleby Robinson
18.	10,500.	Kleinberger Galls.	57.	4,900.	H. Counihan, agt.
19.	13,000.	Counihan, agt.	58.	4,000.	Curtis Wales
20.	4,500.	Mrs. Louise Senff Cameron	59.	6,250.	"
21.	34,000.	Scott and Fowles	60.	12,500.	"
22.	10,000.	M. Knoedler & Co.	61.	31,000.	Mrs. Louise Senff Cameron
23.	14,000.	John Levy	62.	5,000.	James Elverson, Jr.
24.	53,000.	Scott and Fowles	63.	8,000.	"
25.	55,000.	M. Knoedler & Co.	64.	12,500.	"
26.	47,500.	A. C. Barnes	65.	6,000.	George D. Harsh
27.	37,000.	Kleinberger	66.	21,000.	Lee Jeffreys
28.	14,000.	Lee Jeffreys	67.	26,000.	Hon. Alvan T. Fuller
29.	2,600.	Mrs. Louise Senff Cameron	68.	6,250.	Durand-Ruel
30.	1,800.	A. C. Barnes	69.	300.	J. Rougeron
31.	1,200.	S. J. C. Sweeney	70.	500.	Curtis Wales
32.	1,650.	R. C. Vose	71.	2,100.	Mrs. Louise S. Cameron
33.	1,800.	"	72.	3,750.	E. Appleby Robinson
34.	4,200.	"	73.	4,500.	Geo. D. Horst
35.	3,000.	C. W. Kraushaar	74.	3,100.	H. Counihan, agt.
36.	1,800.	"	75.	3,000.	H. Counihan, agt.
37.	500.	Durand-Ruel	76.	6,000.	Curtis Wales
38.	1,400.	F. H. Peaty	77.	2,800.	Charles Neare
39.	1,500.	Frank V. Storrs	78.		
40.					



Jules Dupre:

"Au Coucher de Soleil"

On Consignment from J. E. Chase  
Sold, Nov. 1889

(Net) OISX  
\$ NSXX

J. B. C. Corot:

"Early Morning"

On Consignment from J. E. Chase  
Sold, Nov. 1889

(Net) OOXX  
\$ NSXX

C. F. Daubigny (6336)

"Ducks & Cattle, Evening"

Bought from Boussod Valadon Co., Paris  
Sept. 1889  
Sold Nov. 1889  
Owner's Sale No. 48

Fcs. ASXXX  
\$ NXXX

J. B. C. Corot:

"Le Pecheur Matin"

Bought from E. LeRoy & Co., Paris,  
Sept. 1889  
Sold Nov. 1889

Fcs. AMXXX  
\$ IXXX

Painted in 1858 for his friend  
Mr. Stanislas Baron afterwards in  
Mr. Revillons collection, Paris  
Owner's Sale No. 60

Th. Rousseau:

"A Red Sunset after a Rainy Day"

On Consignment from Durand-Ruel  
Sold June 1890  
Owner's Sale No. 59

(Net) UXXX  
\$ AXXXX

Jules Dupre:

"Marine, Stormy"

On Consignment from Geo. I. Seney  
Sold June 1890  
Owner's Sale No. 41

(Net) \$ NXXX  
\$ NSXX

Jules Dupre:

"Landscape, Morning"

On Consignment from J. E. Chase  
Sold June 1890

(Net) \$ RXX  
\$ AMSX

C. F. Daubigny:

"Evening on the River"

On Consignment from Herter Bros.  
Sold June 1890

(Net) \$ ESXX  
\$ IXXX

J. B. C. Corot:

"Garden Gate"

Collection: Laurent Richard 1886  
Bought from Hollender & Cremetti, London  
July 1890  
Sold Nov. 1890

Fcs. AXSXX

Owner's Sale No. 65

\$ OSXX



Paintings Sold to Chas. H. Seiff

6573 C.F.Daubigny:

"Bords de l'Oise"

Chapuisson Collection 1877

Bought from E.LeRoy & Co., Paris, Sept. 1890 Fcs. ANKXX

Sold Nov. 1890 \$ IXXX

Owner's Sale No. 50

6571 J.B.C.Corot:

"Le Matin"

Bought from E.LeRoy & Co., Paris, Sept. 1890 Fcs. AOSXX

Sold Nov. 1890 \$ IXXX

Owner's Sale No. 62

Jules Dupre:

"After Sundown"

On Consignment from Herter Bros. (net) \$ IXXX

Sold Nov. 1890 \$ ESXX

6680 C.F.Daubigny:

"Summertime after Rain"

Bought from J.E.Chase, Nov. 1890 \$ SSXX

Sold Geo.I.Seney, Dec. 1890 \$ NXXX

6772 C.F.Daubigny:

"Summertime after Rain"

Returned by Geo.I.Seney Feb. 1891 \$ ENXX

Sold July 1891 \$ ESXX

Owner's Sale No. 42

6935 Jules Dupre:

"The Pond" 9-1/4 x 11-3/4

Bought from E.LeRoy & Co., Paris, Sept. 1891 Fcs. AOSXX

Sold Jan. 1893 \$ NXXX

Jules Dupre:

"Marine" 13 x 16-1/4

On Consignment from Mrs. Mary W. Carstairs (net) \$ ASXX

Sold Jan. 1893 \$ AISX

Owner's Sale No. 40

7677 J.B.C.Corot:

"La Leseuse"

Salon 1869 No. 550

Bought from Boussod Valadon & Co., Paris,

Oct. 1894

Sold Feb. 1895

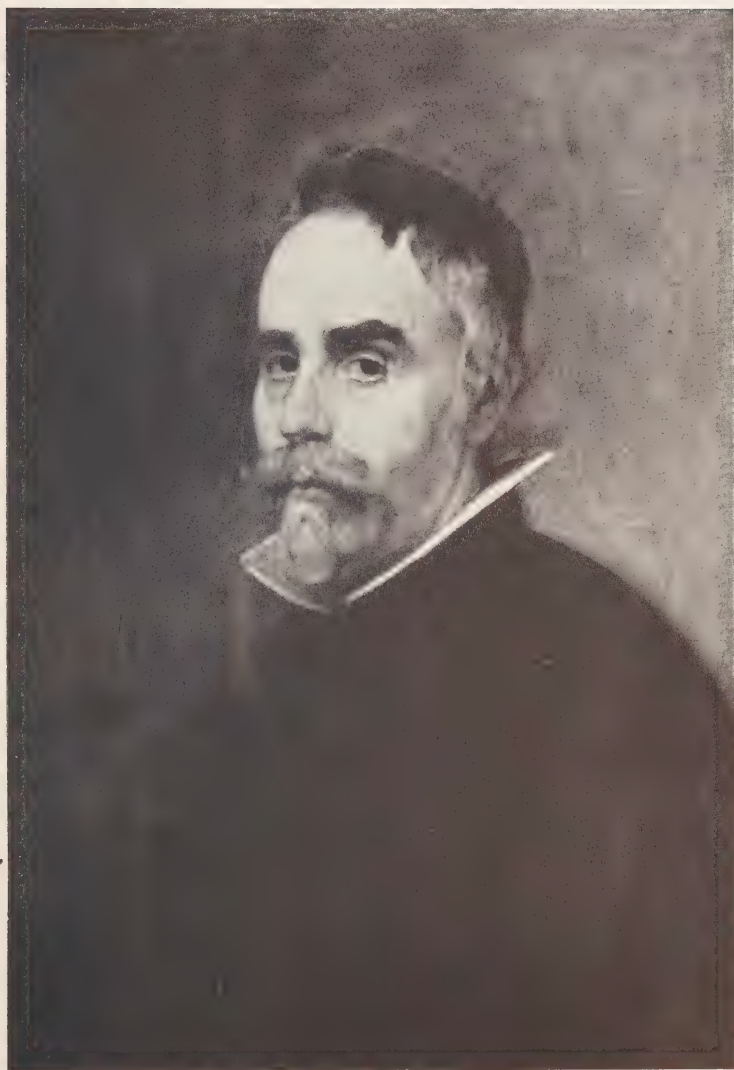
Owner's Sale No. 61

Fcs. ANSXX

\$ NXXX







PORTRAIT OF GENERAL MARCHESE SPINOLA  
BY DIEGO DE SILVA Y VELASQUEZ

FRANS HALS

DUTCH, 1584-1666

[25] PORTRAIT OF A DUTCH LADY

Half-length, seated three-quarters to the left, eyes directed toward the spectator. Wears characteristic white linen bonnet, cart-wheel ruff, and dark gown with a brown fur boa. Her hands are clasped as she holds her gloves. Warm gray complementary background.

Inscribed "Aetat Suae 52, Ano 1643" in the background at the left

Canvas. Height, 32½ inches; width, 26 inches

Collection Mme. Merkmán, Haarlem, 1773

Collection Comte d'Espeuilles

Collection Warneck

Hofstede de Groot, page 115, No. 402

Von Bode, Vol. II, Plate 127

A crayon drawing after this portrait is in the Prentenkabinet, Amsterdam

Klassiker der Kunst, Valentiner, Edition 1923, page 203

From Durand-Ruel, 1899

Christie's June 30, 1971  
no 20; Rep

[SEE ILLUSTRATION]



PORTRAIT OF A DUTCH LADY  
BY FRANS HALS

FRANS HALS

DUTCH, 1584-1666

[26] PORTRAIT OF A DUTCH BURGHER

Half-length, seated three-quarters to the right, eyes directed toward the spectator. Attired in broad-brimmed black hat, wide flat linen collar, black doublet and a silk-lined cape. Holds an open gold watch with dangling chain. Warm gray complementary background.

Inscribed "Aetat Suae 57, Ano 1643" in the background at the right

Canvas. Height, 32½ inches; width, 26 inches

Collection Mme. Merkmán, Haarlem, 1773

Collection Comte d'Espeuilles

Collection Warneck

Hofstede de Groot, page 94, No. 332

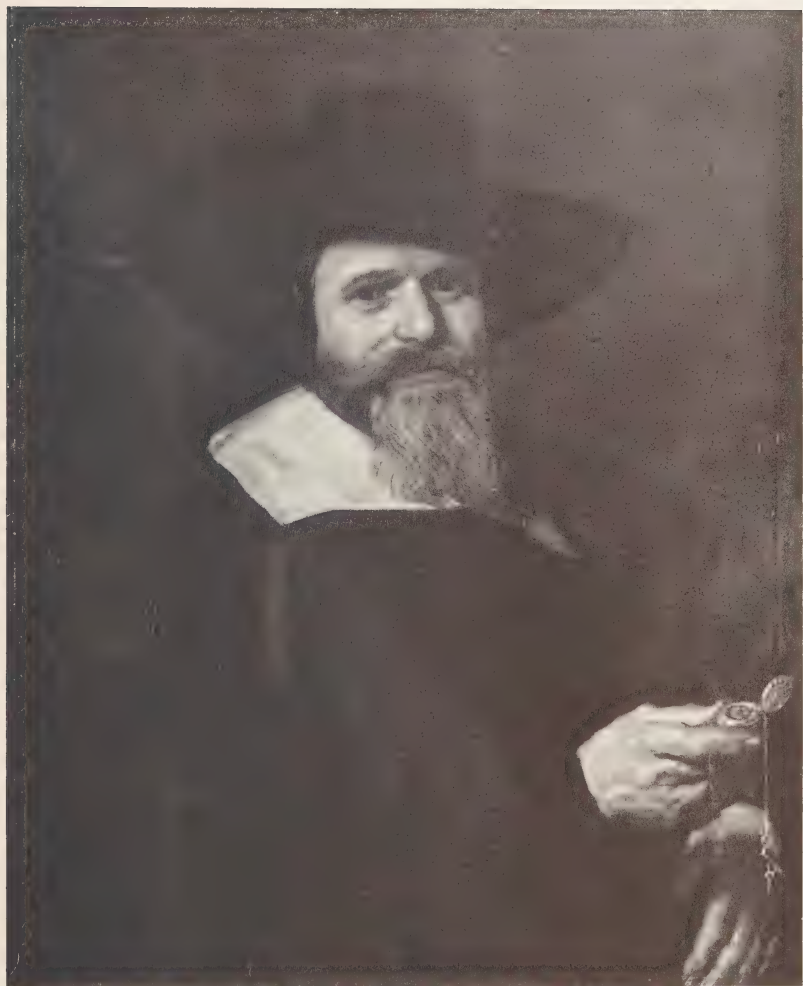
Von Bode, Vol. II, Plate 127

A crayon drawing after this portrait is in the Prentenkabinet, Amsterdam

Klassiker der Kunst, Valentiner, Edition 1923, page 203

From Durand-Ruel, 1899

[SEE ILLUSTRATION]



PORTRAIT OF A DUTCH BURGHER  
BY FRANS HALS

REMBRANDT HARMENSZ VAN RIJN

DUTCH, 1606-1669

[27]

PORTRAIT OF A GIRL  
(HENDRICKJE STOFFELS?)

Bust, facing the spectator. Quaint headdress and gown of wine color. Pearl ear drops. Over the right shoulder a brown cape; at the neck and at the centre of the bodice a bit of undergarment. She observes the spectator with smiling eyes and a frank, open countenance. Dark background.

Signed and dated illegibly, probably 1651, below at the right

Canvas. Height, 23 inches; width, 19 inches

Illustrated, *Klassiker der Kunst*, Edition 1923, page 69, "Recently Found Paintings" by Dr. W. R. Valentiner, who assigns it to the year 1651 and states that it probably is a portrait of Hendrickje Stoffels

From Durand-Ruel, 1900

P-B  
5/1/63 #12

[SEE ILLUSTRATION]



PORTRAIT OF A GIRL (HENDRICKJE STOFFELS?)  
BY REMBRANDT HARMENSZ VAN RIJN



145050  
JOSEPH MALLORD WILLIAM TURNER, R. A.

ENGLISH, 1775-1851

[28]

ST. MICHAEL'S MOUNT  
AND PHANTOM SHIP

A heavy sea washes in on the beach at the left. Sailing vessels scurry before the wind, and a bright light high above a dark hull is in relief from menacing black cloud masses on the right. At the left distance looms the castle-crowned crag, glistening fairy-like among creamy and lavender cloud effects. Figures and ships partly beached compose nicely in the foreground on the left.

*Canvas. Height, 25 inches; width, 30 inches*

*From M. Knoedler & Co., 1895*

[SEE ILLUSTRATION]



ST. MICHAEL'S MOUNT AND PHANTOM SHIP  
BY JOSEPH MALLORD WILLIAM TURNER

CLAUDE GELLEE  
(CALLED LORRAIN)

FRENCH, 1600-1682

[29]

CLASSICAL LANDSCAPE

A lake with indented banks; wooded foreground with cows and shepherds. Temples at the right. Fine perspective, with a blue and pink sky and slight cloud effect.

*Canvas.* Height, 19 inches; width, 26½ inches

*From Durand-Ruel, 1894*

[SEE ILLUSTRATION]



CLASSICAL LANDSCAPE  
BY CLAUDE LORRAIN

ADOLPHE MONTICELLI

FRENCH, 1824-1886

[[30]]

HOMAGE

A group of ladies in vari-colored garments are paying their respects to a queenly figure, seated. Two nude cherubs lend a fine note to the composition. Rich, moist foliage, with a silvery break at the upper left.

*Signed below at the right*

*Cradled panel. Height, 17½ inches; width, 24½ inches*

*From Dowdeswell & Dowdeswell*

[[SEE ILLUSTRATION]]



HOMAGE  
BY ADOLPHE MONTICELLI

ADOLPHE MONTICELLI

FRENCH, 1824-1886

[31]

THE QUEEN OF MAY

In a park on a pedestal reclines a pretty blonde maiden, resting on her left arm as she holds a sprig of blossoms. Ladies in court raiment are doing homage at the left and right, and three cupids are in attendance. A dog is of the party.

*Signed below at the left*

*Cradled panel. Height, 26 inches; width, 16¼ inches*

*From Dowdeswell & Dowdeswell*

[SEE ILLUSTRATION]





THE QUEEN OF MAY  
BY ADOLPHE MONTICELLI

ADOLPHE MONTICELLI

FRENCH, 1824-1886

[32]

FETE DAY

A procession of floats is passing, to the amusement of brightly-attired gentry, while dancers with a tambourine add to the gaiety.

*Signed at the lower right*

*Cradled panel. Height, 14 inches; width, 26 inches*

*From Dowdeswell & Dowdeswell*

[SEE ILLUSTRATION]



FETE DAY  
BY ADOLPHE MONTICELLI

ADOLPHE MONTICELLI

FRENCH, 1824-1886

[33]

FETE CHAMPETRE

Charming group of ladies and cavaliers in a park. At the left an overgrown fountain amidst rich, colorful foliage. A greyhound and a white cat round out the composition.

*Signed below at the right*

*Cradled panel. Height, 25 inches; width, 17½ inches*

*From Dowdeswell & Dowdeswell*

[SEE ILLUSTRATION]



FETE CHAMPETRE  
BY ADOLPHE MONTICELLI

ADOLPHE MONTICELLI

FRENCH, 1824-1886

[34]


HARVEST FESTIVAL

A number of pretty maidens are grouped about in a field. On a mound in the distance a prophet in majestic gesture on a black horse guides a white horse. Ploughing with oxen, farther back, with brown hills and an emerald sky.

*Signed and dated 1868 below at the right*

*Cradled panel. Height, 16 inches; width, 28 inches*

*From Cottier & Co., 1900*



[SEE ILLUSTRATION]



HARVEST FESTIVAL  
BY ADOLPHE MONTICELLI



ADOLPHE MONTICELLI

FRENCH, 1824-1886

[35]

AN ADAMLESS EDEN

Various groups of nymphs recline languidly near huge trees, their gorgeous raiment reflected in a silvery pool. Sapphire-blue sky, with a burst of luminous light near the horizon.

*Signed below at the right*

*Canvas. Height, 21 $\frac{3}{4}$  inches; width, 47 inches*

*From Dowdeswell & Dowdeswell*

[SEE ILLUSTRATION]



AN ADAMLESS EDEN  
BY ADOLPHE MONTICELLI



SECOND SESSION

[[NUMBERS 36-77]]

THURSDAY EVENING  
MARCH TWENTY-NINTH  
AT EIGHT-FIFTEEN





MATERNITY  
BY JEAN FRANCOIS MILLET

[ 36 ]

JEAN FRANCOIS MILLET

FRENCH, 1814-1875

[36]

MATERNITY

A young peasant woman seated beside a cradle holds her sleeping babe. Humble interior.

Signed below at the right

Drawing. Height, 13 inches; width, 9½ inches

From Boussod, Valadon & Co., 1897

[SEE ILLUSTRATION]

EDGAR DEGAS

FRENCH, 1834-1919

[[37]]

AUTUMN LANDSCAPE

Brown expanse in the foreground, with several large rocks. This is followed by a slope of verdant green, with two cottages just seen at the upper left. Highly-keyed sky, with touches of blue.

*Signed below toward the right*

*Pastel. Height, 10 inches; width, 13½ inches*

*From Durand-Ruel*

24 24

24 Nov. 13, 1913 No. 1

[[SEE ILLUSTRATION]]





AUTUMN LANDSCAPE  
BY EDGAR DEGAS

JULES DUPRE

FRENCH, 1812-1889

[38]

LANDSCAPE WITH STREAM

Wooded banks with a punt at the right. In the distance a tower among gray hills. Blue and gray sky, with creamy cloud effects.

*Signed below at the left*

*Canvas. Height, 9½ inches; width, 14 inches*

*From M. Knoedler & Co. A 1*

[SEE ILLUSTRATION]



LANDSCAPE WITH STREAM  
BY JULES DUPRE

JULES DUPRE

FRENCH, 1812-1889

[39]

LANDSCAPE WITH CATTLE

A shallow body of water, with cows near the right bank. A thatched cottage and a fine tree group, farther back, with a vista toward a colorful horizon. Blue sky, with gray and creamy cloud effect.

*Signed below at the left*

*Canvas. Height, 9½ inches; width, 12 inches*

*From M. Knoedler & Co. Q.M.5812*

[SEE ILLUSTRATION]



LANDSCAPE WITH CATTLE  
BY JULES DUPRE

JULES DUPRE

FRENCH, 1812-1889

[40]

MARINE

In a rough sea a small fishing vessel with sails taut to the wind is riding a swell. Another sail is seen in the offing. Gray sky, with touches of blue and silver.

Signed below at the right

Canvas. Height, 13 inches; width, 16½ inches

From M. Knoedler & Co. A U S X .  
*Comme*

*On consignment from Mrs Mary W. Carstairs NET \$ASXX -*

*Sold to Geo W. Serff - June 1890 - \$A1SX -*

[SEE ILLUSTRATION]



MARINE  
BY JULES DUPRE



JULES DUPRE

FRENCH, 1812-1889

[41]

STORM AT SEA

Several sailing vessels are threatened by an impending gale.  
Deep gray cloud masses, with creamy, silvery and blue effects.

Signed below at the left

Canvas. Height, 24 inches; width, 19¾ inches

From M. Knoedler & Co., 1890 NSXX

NSXX

*On consignment from Geo. I. Seney NET - \$NXXX-*

*Sold - Chas H. Senff. June 1890 - \$NSXX*

[SEE ILLUSTRATION]



STORM AT SEA  
BY JULES DUPRE

2/25/89  
JULES DUPRE  
FRENCH, 1812-1889

[42]

PASTORALE

A placid scene, with a pool in the foreground. At its bank loiter a peasant and several cows. Fine tree group at the right, and at the left a vista to the horizon. Gray and silvery sky effect, with orange touches near the horizon.

Signed below at the left

Canvas on panel. Height, 18½ inches; width, 25½ inches

From M. Knoedler & Co. N 555 1

X

[SEE ILLUSTRATION]



PASTORALE  
BY JULES DUPRE

JULES DUPRE  
FRENCH, 1812-1889

[[43]]

SUNSET

Flat country, with wooded effects. A lake in the foreground, in which is mirrored a bank of rose-tinted clouds. A gorgeous spectacle of nature.

*Signed below at the left*

*Canvas. Height, 29 inches; width, 36½ inches*

*From M. Knoedler & Co., 1889*

[[SEE ILLUSTRATION]]



SUNSET  
BY JULES DUPRE

JEAN JACQUES HENNER

FRENCH, 1829-1905

[44]

THE BATH

Delightful presentation of a pretty female nude, seated on the edge of an out-of-door bath, her back toward the spectator in graceful movement. The deep green landscape, sapphire hill and pale emerald sky are a pleasing color contrast to the whiteness of her flesh.

Signed below at the left

~~Cradled panel. Height, 10½ inches; width, 9½ inches~~  
~~From M. Knoedler & Co., 1893 A E S X~~

[SEE ILLUSTRATION]





THE BATH  
BY JEAN JACQUES HENNER

JEAN JACQUES HENNER

FRENCH, 1829-1905

[[45]]

HEAD OF A GIRL

At profile to the right, shoulders to the front, with jet-black hair, dark gown and undergarment of fine white linen. Rich, contrasting green background.

*Signed above at the right*

*Panel. Height, 11 inches; width, 8 inches*

*From M. Knoedler & Co., 1890 RXX*

[[SEE ILLUSTRATION]]



HEAD OF A GIRL  
BY JEAN JACQUES HENNER

ALEXANDRE GABRIEL DECAMPS

FRENCH, 1803-1860

9200  
[46]

LA CHARRETTE DE BŒUFS

A peasant has halted his team beside a wayside tavern. The animals wear quaint sun protectors over their heads and necks. A child stands beside the large wheels, and a head appears at the window on the right. At the left distance a shepherdess is seen with her flock and fowl. Blue sky, with pink cloud effect.

*Signed below at the right*

*Cradled panel. Height, 14 inches; width, 20 inches*

*From Durand-Ruel, 1894, who purchased it direct from the artist*

X

[SEE ILLUSTRATION]



LA CHARRETTE DE BŒUFS  
[THE OX-CART]  
BY ALEXANDRE GABRIEL DECAMPS

9 1180  
JEAN CHARLES CAZIN

FRENCH, 1841-1901

[47]

THE ROAD AT SUNSET

Leads toward a pink-tiled cottage, bordered by a fence with a gate on the left and bushes at the right. Effective pale blue sky, with pink, gray and silvery cloud effects.

*Signed below at the left*

*Canvas. Height, 18 inches; width, 22 inches*

*From M. Knoedler & Co., 1891 A. O. S. X.*

1180  
[SEE ILLUSTRATION]



THE ROAD AT SUNSET  
BY JEAN CHARLES CAZIN  
[ 47 ]

CHARLES FRANCOIS DAUBIGNY

FRENCH, 1817-1878

[48] EVENING - DUCKS AND CATTLE

Low-lying foreground, with pools of water, enlivened by ducks and cows. Higher ground at middle distance, where the roofs of several cottages are visible behind a group of trees. A green hill at the left distance. Luminous pale green and pink sky, with faint cirrus clouds.

Signed and dated 1872 below at the left

Cradled panel. Height, 13 1/2 inches; width, 23 inches

From M. Knoedler & Co., 1889 N X X 7

X  
-6336.

6336. Bought from Boussoit Baladoro Le Paris, Sept 1889. No ASxxx.

Sold to H. S. S. Nov 1889. \$Nxxx.

[SEE ILLUSTRATION]





EVENING—DUCKS AND CATTLE  
BY CHARLES FRANCOIS DAUBIGNY

7600  
CHARLES FRANCOIS DAUBIGNY

FRENCH, 1817-1878

*Charles Daubigny*

[49]

SUMMER DAY ON THE OISE

The river is partly covered with lily pads. Verdant banks and fine tree groups at the middle distance. At the left a woman is drawing water, and a couple of windmills crown the distant slope. Effective sky of warm gray clouds against a deep blue.

Signed and dated 1871 below at the left

Cradled panel. Height, 15 inches; width, 26½ inches

From M. Knoedler & Co., 1891 ESXX-

6680 - Bought from J. E. Chase Boston, Nov 1890 - \$55xx -

Sold - Geo. I. Seney Dec 1890 - \$Exxx -

6772 - Returned by Geo. I. Seney July 1891 - \$Exxx -

Sold - Chas H. Senff. July 1891 - \$ESxx -

[SEE ILLUSTRATION]



SUMMER DAY ON THE OISE  
BY CHARLES FRANCOIS DAUBIGNY

CHARLES FRANCOIS DAUBIGNY

FRENCH, 1817-1878

[[50]]

ALONG THE OISE

The stream widens as it winds toward the spectator. There are ducks in the foreground, and a figure in a punt near the opposite bank, where the grassy slope rises to a fine group of trees. Wooded distance. Gray sky, with warm cloud effects.

Signed and dated 1877 below at the left

Cradled panel. Height, 13 inches; width, 22 inches

From M. Knoedler & Co., 1890 XXX - ?

#6573

6573. Bought from E. LeRoy. Co Paris Sept 1890. \$1000 -  
Sold - Chas. H. Saff Nov 1890 - \$1000 -

[[SEE ILLUSTRATION]]



ALONG THE OISE  
BY CHARLES FRANCOIS DAUBIGNY

800  
CHARLES FRANCOIS DAUBIGNY

FRENCH, 1817-1878

[51]


LOW TIDE

Marshy land, with a figure in the foreground. A hill at the right distance. Effectively brushed sky of gray and buff clouds, with silvery effects.

*Signed below at the left*

*Cradled panel. Height, 10 inches; width, 17 inches*

*From Boussod, Valadon & Co., 1894*



[SEE ILLUSTRATION]



LOW TIDE  
BY CHARLES FRANCOIS DAUBIGNY

1905  
11110

CHARLES FRANCOIS DAUBIGNY

FRENCH, 1817-1878

[52]

RIVER SCENE

19018

A narrow stream, overgrown with water plants. Ducks move about, and on the opposite bank two women are laundering linen. At the left a bridge, a cottage and a hill. Tree groups in nice design rise over a blue sky' with light cloud effects.

*Signed and dated 1856 at the lower right*

*Cradled panel. Height, 8½ inches; width, 14 inches*

*From Boussod, Valadon & Co., 1893*

✓

[SEE ILLUSTRATION]





RIVER SCENE  
BY CHARLES FRANÇOIS DAUBIGNY

1890

GUSTAVE COURBET

FRENCH, 1819-1877

[[53]]

ROCKY COAST

In foam-crested waves a deep green sea washes in. At the left are brown ledges. Effective gray sky, varying to a greenish tint at the top.

Signed and dated 1868 below at the right

Canvas. Height, 21½ inches; width, 28½ inches

From Durand-Ruel, 1892

X

[[SEE ILLUSTRATION]]



ROCKY COAST  
BY GUSTAVE COURBET

8020  
GUSTAVE COURBET

FRENCH, 1819-1877

[54]

BROOK OF THE BLACK WELL

Emerging beside chalky cliffs at middle distance, it finds its way among a series of boulders toward the spectator. Rich brown banks and ledges, copper and ochre foliage, with a gleam of bright light at the left distance.

Signed below at the left

Canvas. Height, 20 inches; width, 24½ inches

From Durand-Ruel, 1893

V

[SEE ILLUSTRATION]



BROOK OF THE BLACK WELL  
BY GUSTAVE COURBET

6250  
FERDINAND VICTOR EUGENE DELACROIX

FRENCH, 1798-1863

[55]

OTHELLO AND DESDEMONA

In a lofty interior. The Venetian lady has thrown herself at the feet of her haughty spouse, who spurns her entreaties. A maid grasps at the red curtain that drapes a couch at the rear.

*Signed below at the left*

*Canvas. Height, 23 1/2 inches; width, 29 inches*

*From Durand-Ruel, 1896*



[SEE ILLUSTRATION]



OTHELLO AND DESDEMONA  
BY FERDINAND VICTOR EUGENE DELACROIX

10090  
2  
FERDINAND VICTOR EUGENE DELACROIX

FRENCH, 1798-1863

[[56]]

THE LIONESS

A fine specimen is resting, head up and fore paws stretched out, while her hind quarters are left side down. Cliff back ground, with green distance.

Signed below at the left

Canvas. Height, 13 1/2 inches; width, 20 1/2 inches

From M. Knoedler & Co. 1897

✓

[[SEE ILLUSTRATION]]





THE LIONESS  
BY FERDINAND VICTOR EUGENE DELACROIX

4900  
THEODORE PIERRE ETIENNE ROUSSEAU

FRENCH, 1812-1867

[57]

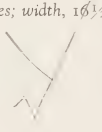
PAVEE DE CHAILLY  
(ROAD THROUGH THE WOODS)

Lined by majestic trees. At sunset; a lonely figure is seen half way down the road. Luminous sky of pale green, with orange-tinted cloud effects.

Signed below at the left

Canvas. Height, 11 inches; width, 16½ inches

From Durand-Ruel, 1896



[SEE ILLUSTRATION]



PAVEE DE CHAILLY (ROAD THROUGH THE WOODS)  
BY THEODORE PIERRE ETIENNE ROUSSEAU

THEODORE PIERRE ETIENNE ROUSSEAU

FRENCH, 1812-1867

[58]

THE OLD BRIDGE

With three arches, over a shallow stream in which gypsies are watering their horses. Their camp is glimpsed on the bank at the right. A fine group of trees line up over a warm gray sky with luminous bursts of light.

Signed below at the left

Canvas. Height, 7 inches; width, 12½ inches

From Boussod, Valadon & Co., 1894

X

ANDERSON GAL. NOV. 12, 1951. \$1000<sup>00</sup> - CLIPP \*  
GRAHAM

Park - Belmont Feb. 23, 1955. #18.

[SEE ILLUSTRATION]



THE OLD BRIDGE  
BY THEODORE PIERRE ETIENNE ROUSSEAU

THEODORE PIERRE ETIENNE ROUSSEAU

FRENCH, 1812-1867

[59] A RED SUNSET AFTER A RAINY DAY

A woodman and a little girl are seen on a path leading from the flat foreground toward a wooded distance. Gorgeous effect of pink clouds half way up from the horizon, with gray and lavender tones at the top.

Signed below at the right

Cradled panel. Height, 16 inches; width, 25 1/2 inches

From M. Knoedler & Co., 1889 A X X X X

*On consignment from Durand Buell NET UXXX -*

*Sold to Jas H. Seuff June 1890 - \$Axxxx -*

[SEE ILLUSTRATION]



A RED SUNSET AFTER A RAINY DAY  
BY THEODORE PIERRE ETIENNE ROUSSEAU

JEAN BAPTISTE CAMILLE COROT

FRENCH, 1796-1875

[60]

MORNING FISHERMAN

Seen in a long punt, on a small stream partly obstructed by grasses in the foreground. A rising bank on the right, with a group of birches and willows. On the left bank a mass of brown foliage. Blue sky, with diaphanous cloud effects.

Signed below at the right

Canvas. Height, 16½ inches; width, 24 inches

From M. Knoedler & Co., 1889 LXXX -



*6349 - Bought from E. LeRoy & Co, Paris Sept 1889 - LXXX -*

*Sold to Mrs H. Senff Nov 1889 - LXXX -*

*Painted in 1853 for his friend Mr. Stanislas Baron afterwards  
in Mrs Revillon's collection, Paris*

[SEE ILLUSTRATION]





MORNING FISHERMAN  
BY JEAN BAPTISTE CAMILLE COROT

JEAN BAPTISTE CAMILLE COROT

FRENCH, 1796-1875

[61]

WOMAN READING

A dark-complexioned maiden attired in white, blue and old gold is seated on a hillock facing the left. She rests her face on her left hand and holds the open book with her right. Distant view of a lake, where a man in a punt is seen. A ridge of land at the horizon; transparent creamy and gray sky. Admirably keyed values in soft gray-greens and ochre.

Signed below at the left

Canvas. Height, 21 1/2 inches; width, 15 inches

Illustrated in Moreau-Nelaton's Works of Corot, Vol. III, page 115, No. 1563 *File in Robert Illustration*

Painted 1868-9, entitled "Une Liseuse dans la Campagne"

From Boussod, Valadon & Co., 1894

From M. Knoedler & Co., 1895. NXXX #767.

Salon 1869. #550

Sold at the Oscar Simon.

7677 - Bought from Boussod Valadon & Co Paris Oct 1894 - to ANSXX.

Sold - to H. S. S. Feb 1895 - to ANSXX -

[SEE ILLUSTRATION]



WOMAN READING  
BY JEAN BAPTISTE CAMILLE COROT

JEAN BAPTISTE CAMILLE COROT

FRENCH, 1796-1875

[62] THE PEASANT WOMEN OF RIBAGNAC

A fine group of slender willows and birches rises over a pale gray and blue sky with creamy effects. Two women and a cow animate the foreground, through which a tiny rivulet courses.

Signed below at the left

Panel. Height, 16½ inches; width, 10½ inches

Illustrated in Moreau-Nelaton's Works of Corot, Vol. II, page 303, No. 985

Painted between 1855-60, entitled "La Vachère de Ribagnac"

Sold by Corot in 1860 (200 fr.)

Exhibited, Arts and Sciences of Limoges, 1886, No. 88

Collection Ch. Alluaud de Limoges<sup>1898</sup> #5, fr. 9200. (Be. nat.)

From M. Knoedler & Co., 1889 NXXX -

6571 - Bought from E. LeRoy & Co, Paris Sept 1890 - Dec AOSXX

Sold - Lehas H. Senff Nov 1890 - NXXX -

[SEE ILLUSTRATION]



THE PEASANT WOMEN OF RIBAGNAC  
BY JEAN BAPTISTE CAMILLE COROT

JEAN BAPTISTE CAMILLE COROT

FRENCH, 1796-1875

[63]

MORNING

A small pool reflects two pollard willows and a silvery birch. Against one of these leans an old cow-woman, as her charges move about at will. Thick foliage at the right middle ground; at the left, flat meadow leading to a village. Limpid pale blue-green and silvery sky.

*Signed below at the right*

*Panel. Height, 14½ inches; width, 24½ inches*

*From M. Knoedler & Co., 1890 N X X X #6571.*



[SEE ILLUSTRATION]



MORNING  
BY JEAN BAPTISTE CAMILLE COROT

JEAN BAPTISTE CAMILLE COROT

FRENCH, 1796-1875

[64]

LAKE ALBANO

A mass of foliage and branches in feathery design rises over a translucent pale blue and creamy sky. A poetic distance of hill and château is mirrored in the silvery lake at the left, where three fagot-gatherers in a group on the bank balance the composition to a nicety.

Signed below at the right

Canvas. Height, 16½ inches; width, 21½ inches

Illustrated in Moreau-Nelaton's *Works of Corot*, Vol. III, page 219, No. 1915

Painted between 1865-70, entitled "Les Trois Commères au Bord du Lac"

Collection Amiral Jaurès, June, 1899 <sup>no. 10666</sup> sold 1 x

From William Schaus, 1891 <sup>not in 50</sup>

[SEE ILLUSTRATION]





LAKE ALBANO  
BY JEAN BAPTISTE CAMILLE COROT

JEAN BAPTISTE CAMILLE COROT /

FRENCH, 1796-1875

[65]

GARDEN GATE

On a green path beside a number of young plants in close growth a woman is at work. At the right stands a donkey, and farther back are three men grouped near a gate. Beyond, a lot of poplars raise their feathery foliage over a creamy and gray sky.

Signed below at the left

Canvas. Height, 13 inches; width, 18½ inches

From M. Knoedler & Co., 1890 O SXX - #6518

X

6518 - Bought from Hollander & Seemitt, London July 1870 - No AXX -

Sold. Chas H. Seuff - Nov 1890 - No O SXX -

Laurent Richard coll 1886 -

[SEE ILLUSTRATION]



GARDEN GATE  
BY JEAN BAPTISTE CAMILLE COROT

JEAN BAPTISTE CAMILLE COROT

FRENCH, 1796-1875

[66]

EVENTIDE

A brown cow loiters in the shallow pool at the foreground, while on the right a peasant is seen. A glorious mass of foliage in soft, feathery tones of gray-green rises over two-thirds of the sky, which scintillates in pale blue-green and creamy tints. Vista toward lavender hills at the horizon on the left, with a tower breaking the horizontal lines and adding weight to the composition.

Signed below at the left

Canvas. Height, 26 inches; width, 31 1/2 inches

Illustrated in Moreau-Nelaton's *Works of Corot*, Vol. III, page 191, No. 1768

Painted between 1865-70, entitled "Vacher Italien rattachant sa Jambière sous les grands Arbres (Effet de Crépuscule)"

From Boussod, Valadon & Co., 1893

Sold by Corot to Delescluse

Vente Drouot May 24, 1881 # 4215

[SEE ILLUSTRATION]



EVENTIDE  
BY JEAN BAPTISTE CAMILLE COROT

Gen. Mount Tabor

## [67] NYMPHS BATHING, EVENING EFFECT

Classical landscape, with a lake bordered by vast trees. A number of shapely maidens disport themselves in the limpid water and on the bank. Pale blue sky, changing to an orange tint at the horizon.

Signed below at the right

Canvas. Height,  $31\frac{3}{4}$  inches; width, 39 inches

Illustrated in Moreau-Nelaton's *Works of Corot*, Vol. II, page 375, No. 1181

Painted about 1855, entitled "Les Baigneuses de Bellinzona"

From Durand-Ruel, 1897

Sold by Court to Purchaser of Arra.

[[SEE ILLUSTRATION]]



NYMPHS BATHING, EVENING EFFECT  
BY JEAN BAPTISTE CAMILLE COROT

1050  
PIERRE CECILE PUVIS DE CHAVANNES

FRENCH, 1824-1898

[68]

THE BATHERS

Against a rich blue-gray distance mirrored in a body of water, two young women are silhouetted. The one, standing with her back to the spectator, is arranging her light auburn hair. The other is seated on her garment, which is spread on the ground. Both are nude to the waist. At the left is a group of trees.

Signed below at the left

Canvas. Height, 22 inches; width, 14 inches

Purchased direct from the artist

From Durand-Ruel, 1893

X

[SEE ILLUSTRATION]

A-116





THE BATHERS  
BY PIERRE CECILE PUVIS DE CHAVANNES



FLOWERS  
BY NARCISSE VIRGILE DIAZ DE LA PENA

[ 69 ]

323

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH, 1808-1876

[69]

FLOWERS

A bunch of cream-colored wood blossoms against a background of foliage, with a touch of pale blue sky.

*Signed below at the left*

*Cradled panel. Height, 6 inches; width, 4½ inches*

*From Boussod, Valadon & Co., 1894*

[SEE ILLUSTRATION]

*Flowers*



LANDSCAPE WITH FIGURE  
BY NARCISSE VIRGILE DIAZ DE LA PENA

[[ 70 ]]

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH, 1808-1876

[[70]]

LANDSCAPE WITH FIGURE

A stream with sandy banks zigzags through a dense wood.  
On the right bank is an old woman. Gray and silvery sky.

*Signed below at the left*

*Cradled panel. Height, 10 inches; width, 13 inches*

*From Boussod, Valadon & Co., 1894*

[[SEE ILLUSTRATION]]

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH, 1808-1876

[[71]]

NYMPHE ET AMOUR

A nymph in white and blue garments, her shoulder and bosom exposed, is seated on a ledge. She is holding the little god of love, who coyly turns his head and regards the spectator. Landscape background.

*Signed and dated 1862 below at the right*

*Panel. Height, 13 inches; width, 9 inches*

*From Boussod, Valadon & Co., 1892*



[[SEE ILLUSTRATION]]



NYMPHE ET AMOUR  
BY NARCISSE VIRGILE DIAZ DE LA PENA

3750  
NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH, 1808-1876

[72]

LA CHATELAINE

A stately lady in pink Medicean attire, her little daughter beside her, fondles one of two dogs standing at her right. Park background.

*Signed and dated 1849 below at the left*

*Cradled panel. Height, 18½ inches; width, 11 inches*

*From William Schaus, 1891*

X

[SEE ILLUSTRATION]



LA CHATELAINE  
BY NARCISSE VIRGILE DIAZ DE LA PENA

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH, 1808-1876

[[73]]

AUTUMN

A clearing in the foreground, with brown grasses and pools of water. At the middle distance a woman in red garment is seen proceeding toward the dense wood farther back. Gray sky, with silvery and creamy effects.

*Signed and dated 1872 below at the left*

*Panel. Height, 15 inches; width, 19 inches*

*From William Schaus, 1891*

[[SEE ILLUSTRATION]]





AUTUMN  
BY NARCISSE VIRGILE DÍAZ DE LA PENA

2480

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH, 1808-1876

[74]

INTERIOR OF WOOD

A number of fine old trees with gnarled trunks skirt an overgrown path in a thick wood, their branches uniting overhead. The sun kisses the silvery bark and touches the foliage here and there. There is a glimpse of blue sky in the distance, at the upper left of the centre.

Signed and dated 1871 below at the left

Panel. Height,  $22\frac{1}{4}$  inches; width,  $18\frac{1}{4}$  inches

Collection Tilliet, 1895

From Durand-Ruel, 1897

✓

2480 - 2481 - 2482 - 2483 - 2484 - 2485 - 2486 - 2487 - 2488 - 2489 - 2490

[SEE ILLUSTRATION]



INTERIOR OF WOOD  
BY NARCISSE VIRGILE DIAZ DE LA PENA

EUGENE LOUIS GABRIEL ISABEY

FRENCH, 1804-1886

[[75]]

THE RETURN OF COLUMBUS  
TO THE COURT OF SPAIN

In a lofty church interior a procession of Royalty is passing. All are attired in gorgeous raiment. At the left a multitude of courtiers are grouped. The bowing figure of the great explorer stands alone, with back toward the spectator, while a choir chants hymns accompanied by musicians in a balcony at the upper left.

*Signed and dated 1858 below at the right*

*Canvas. Height, 29 inches; width, 23 1/2 inches*

*From M. Knoedler & Co., 1895* N M X

[[SEE ILLUSTRATION]]



THE RETURN OF COLUMBUS TO THE COURT OF SPAIN  
BY EUGENE LOUIS GABRIEL ISABEY

FELIX ZIEM  
FRENCH, 1821-1911

[76]

VENETIAN SCENE

The "Pearl of the Adriatic" spreads out in the distance in a joyous array of color. A two-masted brig in the foreground displays a vast expanse of canvas, while gondolas and other craft glide about in a sapphire sea. Blue sky, with gray and orange cloud effects near the horizon.

Signed below at the right

Canvas. Height, 21  $\frac{1}{4}$  inches; width, 33 inches # 6929.  
From M. Knoedler & Co., 1893 M S X X

X

[SEE ILLUSTRATION]



VENETIAN SCENE  
BY FELIX ZIEM



HENRI HARPIGNIES

FRENCH, 1819-1915

[77]

MOONLIGHT

Broken foreground, with rocks; fine trees rise in lace-like design over a pearly gray and lavender sky. Near the horizon the silver disc of the moon is rising from behind a small bank of clouds reflected in the limpid lake. At the left middle distance the figure of a man is disappearing over the brow of a slope.

*Signed below at the left*

*Canvas. Height, 33 inches; width, 24 inches*

*From M. Knoedler & Co., 1894* *AO SX, 11*

[SEE ILLUSTRATION]





MOONLIGHT  
BY HENRI HARPIGNIES



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